

## Q U O T E S

from Spencer, Gabo, Moore and A.V.

Original in own hand.

"What I do, what it will be, what is the idea, is ---- all I need to know. When I know about that then I know how to do it. The longest part of my work is in deciding what the thing is to be. It may only take moments - or it may take twenty years "

-S.Spencer.

"Again I am repeatedly asked - where then do I get my forms from? - I find them everywhere around me, and when I want to see them, I see them, if I put my mind to it, in a torn piece of cloud carried away by the wind. I see them in the green thicket of leaves & trees. I can find them in the naked stones in the hills & roads. I may discern them in a steamy trail of smoke from a passing train or on the surface of a shabby wall. - I can tell you more - sometimes a falling star, cleaving the dark traces the breath of night on my window glass - & in that instantaneous flash I might see the very line for which I had searched in vain for months & months -"

-Naum Gabo -

" - abstract art is valuable. It teaches people the language of painting . In my own work I have produced carvings which perhaps might seem to people purely abstract. This means that in those works I have been mainly concerned to try to solve problems of design & composition. But these carvings have not really satisfied me because I have not had the same sort of grip that I have as soon as a thing takes on a kind of organic idea.

- Henry Moore -

All good art has contained both abstract & surrealist elements, just as it has contained both classical & romantic elements - order & surprise, intellect & imagination, conscious and unconscious. Both sides of the artists personality must play their part. And I think the first inception of a painting or a sculpture may begin from either end -

- Henry Moore -

"Picasso has got nearer than any artist to evoking a coherent vocabulary of form appropriate to our age, comparable say to the language of Auden or the musical form of Bartok ---- Picasso's language of form owes little to actual observation. He uses nature as a point of departure - It is no longer a portrait of Mme. Picasso - landscape with the Chateau Noir - but a seated woman in an unspecific landscape.

But it is important to realize how necessary the subject is - dispense with it altogether & launch into the sea of pure abstraction & there is no longer any accepted language of communication."

"For Cezanne - always it is the same problem - Each object is analysed & broken down; the house until it is almost a rock - the rock until it is almost earth - the earth until it is almost water - everything protesting all the while - Each object is strained to the limit of its endurance until its component parts link with those of another, the two saturated colours weld, the whole structure locks together, tense, rigid, monumental - "

-A.V. -